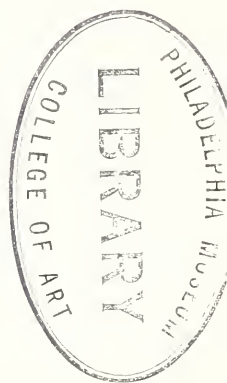
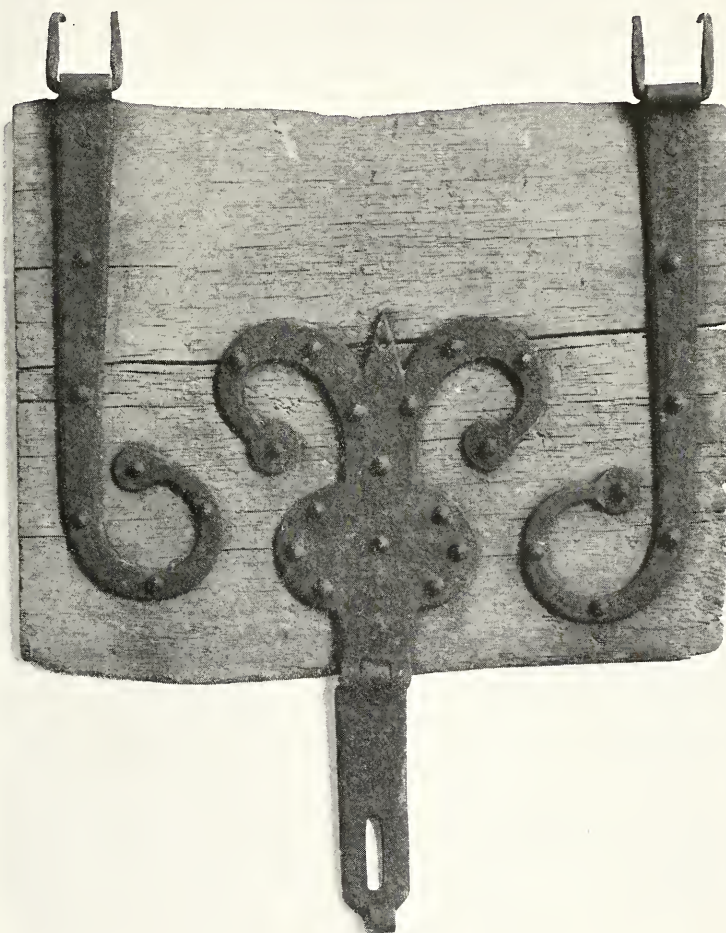


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THE PENNSYLVANIA
MUSEUM BULLETIN



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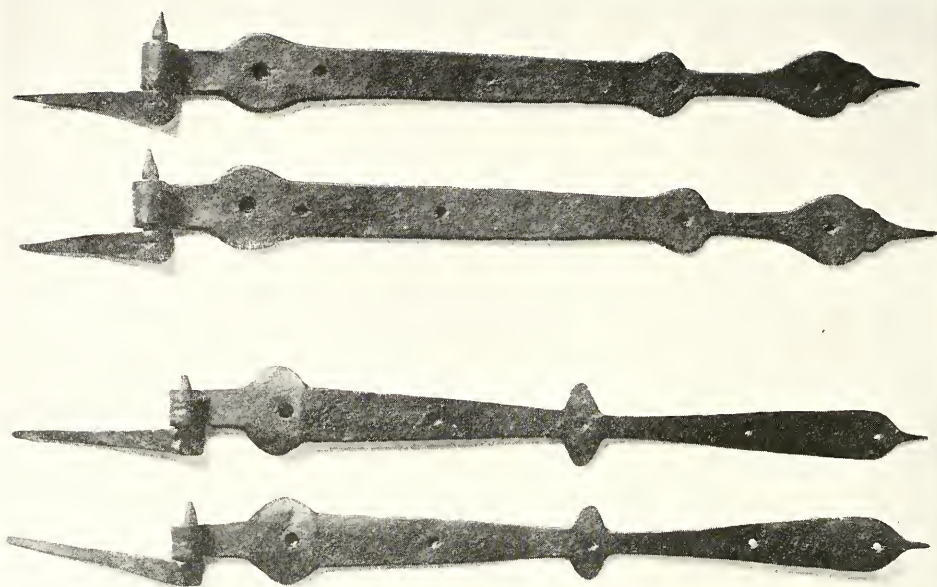
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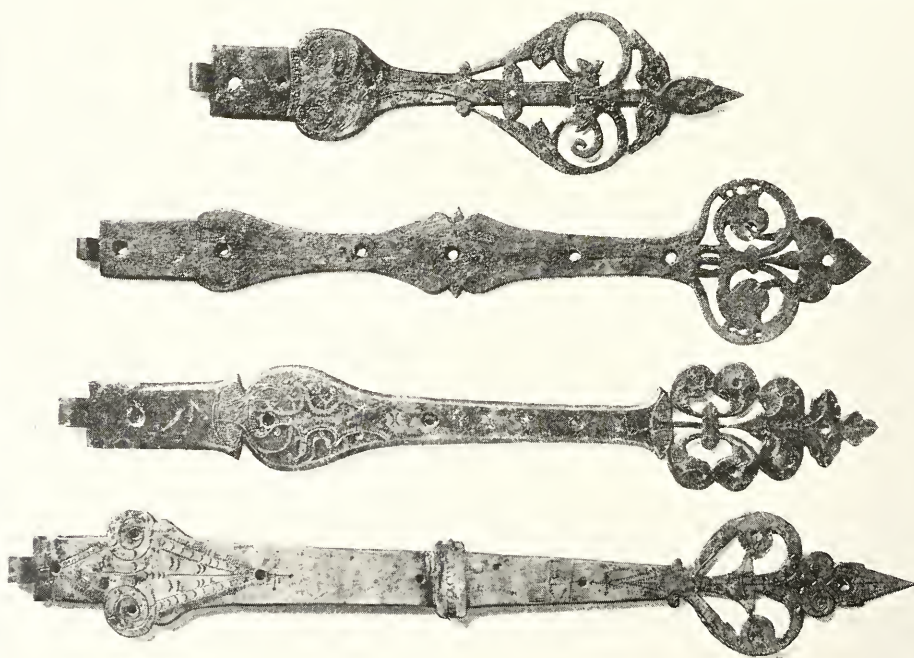
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PENNSYLVANIA GERMAN HINGES, Lancaster County, 1710.



GERMAN HINGES, 16th and 17th Centuries.

Early Pennsylvania German Iron Hinges

UNTIL 1682, the year of William Penn's arrival in this country, the settlers on the Delaware, under the Duke of York, the Dutch and the Swedes, seem to have made little or no effort to manufacture iron in any form. The energetic Penn, however, soon brought about a change. In 1683 he wrote of the existence of "mineral of iron and copper in various places." Having iron furnaces himself at Hawkhurst in England, he naturally wished to encourage the manufacture of iron in his own Province. It was about this time that German emigrants from the upper Rhine and the Palatinate began to arrive in Pennsylvania. Other Germans followed at intervals of a few years, and in 1709 there was a large emigration from Switzerland to Lancaster County. The Swiss element, also speaking German, became amalgamated with the dominating German majority, forming a homogeneous people who are today sometimes called the "Pennsylvania Dutch."

There were many more arrivals between 1717 and 1727 and from that time on, for fifty years, the exodus from Germany continued in an ever-increasing stream. They came principally from the districts near the Rhine, from the Palatinate, Hesse, Baden, Würtemberg, Hesse Nassau to the north, Franconia on the east, and Switzerland to the south. There were many others who came from the towns of Darmstadt, Manheim and Durlach, to the east of the Rhine; from Worms and Kaiserslautern to the west; and numerous other places in the upper and lower valley of the same river. Hundreds of these settled in Philadelphia, Bucks, Lehigh, Berks, North Hampton, Montgomery, Schuylkill, Lebanon, York, Lancaster and Dauphin Counties, and then gradually extended into other counties and states. Dr. Edwin Atlee Barber, in his book on Pennsylvania German Pottery, quotes records and documents of these early immigrants and describes very clearly the exodus from the fatherland and their settlement in Pennsylvania.

In Germany, as in other parts of Europe, there had been a well-developed iron industry for more than four hundred years, and, therefore, some of the immigrants must have been skilled ironworkers, with definite ideas, designs and methods of working; these are clearly seen in the early examples of Pennsylvania German ironwork, which show strong German influence, although they are plain and primitive in design and crude in workmanship, owing to the lack of money and facilities.

The wonderful natural resources of the Province of Pennsylvania caused many capable and energetic men among these settlers to attempt the making of iron. There were great ore beds; the thickly wooded country gave endless charcoal, and swiftly flowing streams

provided water power. Much money was needed, however, as well as intelligence and hope, even for the smallest beginning, and usually, after a few years, the undertaking would either fail or pass into new ownership. Possibly the most noted among these unfortunate men is Henry William Stiegel, who failed after being successful for a number of years. This was not the fate of all, however. Others determined to carry out their early ambitions to become great iron masters, fought their way through many difficulties until their dreams were realized, and their names, industries and fortunes have been handed down to the present day.

The early bloomaries or forges used by these ironworkers were not unlike a large blacksmith's fire with a deep fire pot, in which the blast was introduced at the side instead of at the bottom of the fire, very similar to the catalan forge or bloom which originated in Catalonia, Spain, about the tenth century. This type of bloomary was adopted, notwithstanding the fact that it yielded only a small daily output, because of the very small expenses and labor involved in its erection.

The products of the early forges were blooms and hammered iron in the shape of flat or square bars which were wrought into useful articles by blacksmiths and skilled artisans, who made a special study of that kind of work. The output of iron was about twenty-eight tons a week, whereas 100 to 600 tons or more are produced by modern furnaces. The word *bloomary* was used when describing a forge. This was because the product obtained by heating the ore was in the form of a lump, or bloom, of malleable iron. The word comes from the Anglo-Saxon "blooma," a lump.

Usually the old furnaces were built into the side of a hill. This simplified the filling of the stack, as the ore, limestone and charcoal could be put in from the upper level. Although built on one general principle, the charcoal furnaces varied considerably in size and appearance. Iron which was melted in the furnaces and run into "pigs" in the sand-bed, was of no use for any other purpose but casting, until it had been reheated, puddled in a forge, and hammered into bloom. The process of puddling, which meant stirring and turning the iron with long iron bars in a small oven, eliminated certain impurities. Stoves and "hollow ware," commonly known as pots and kettles, seem to have been the principal product, as they were cast by most of the Colonial furnaces.

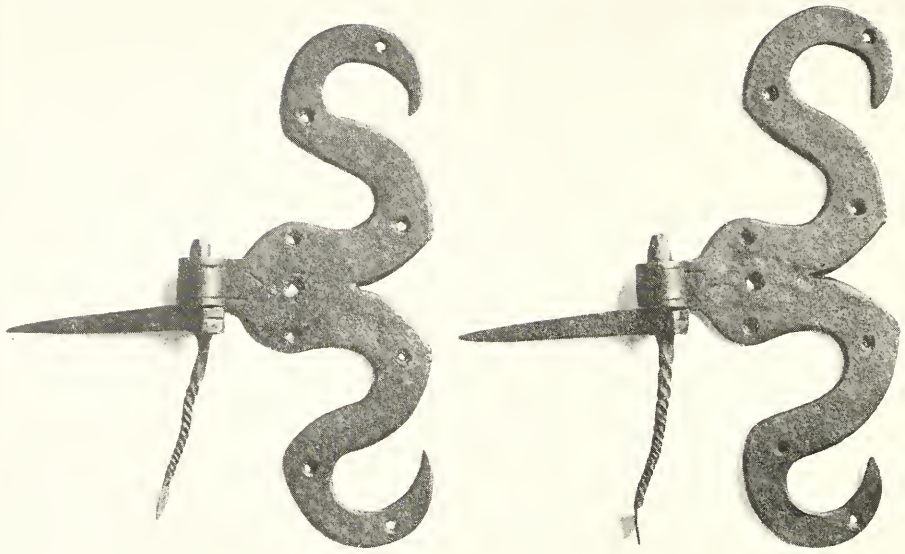
The German workmen wrought particularly well and carried their moulds from furnace to furnace. A great many of their designs were imaginative and fine although primitive, and varied spelling on the stove plates is usually very interesting. There is practically no means of identifying the early Pennsylvania German peasant artists, but the pieces of ironwork that have been handed

down to us show indeed a "leaven of art" even in the early household necessities of the Province.

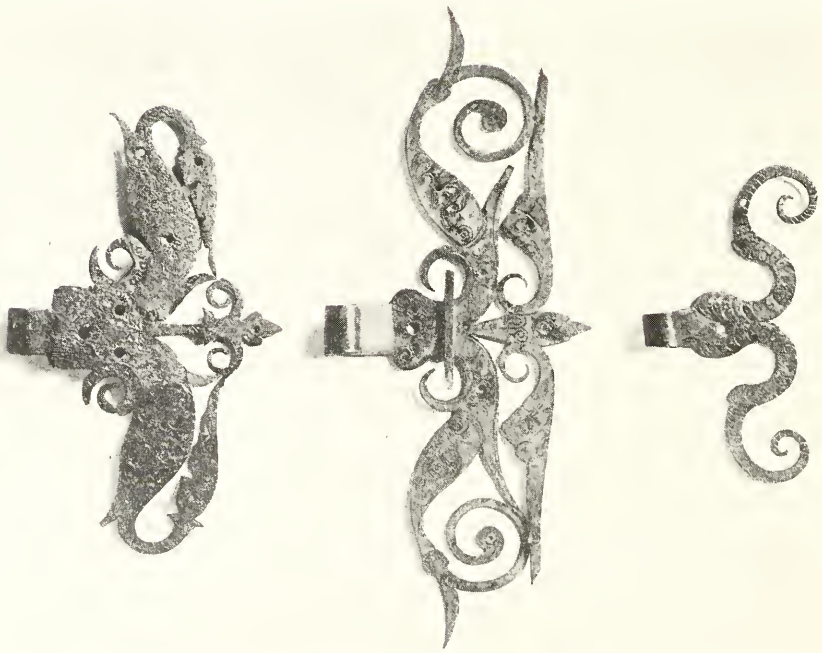
The Museum has recently acquired its first examples of Pennsylvania German hinges. They were made for a house in Lancaster County in the year 1710. As most of the Swiss immigrants settled in Lancaster County, it is probable that these were made in a Swiss forge. Although quite simple, primitive, and free from lavish decorations, the designs are of types that were popular in Germany during the sixteenth and early seventeenth centuries and which were used extensively for cupboards and shutters. There are three pairs of door hinges and one set of hinges attached to the lid of a Conestoga wagon box. Two pairs of the door hinges are long single straps with discs and swollen ends which trail off to rat-tail points. The other pair is of the double "dragon-type." Although it is referred to as the double dragon-type, dragons were not always used. Dolphins were popular in designs of this style and sometimes flowers and leaves were used. The hinges on the lid are of a simple type, the two which fasten the lid to the back of the box are plain single straps ending in a C scroll turning inward; the hinge, where the padlock fastens is a broad plain strap split in the centre and with the ends turned back into a scroll. The examples in the possession of the Museum merely follow the German types in design or shape and no attempt whatever has been made to embellish them. The hinges are rough and crude in workmanship but closely related to the fretted and lavishly ornamented German styles.

Generally speaking, hinges have been affected far less by profuse decoration than any other object upon which the iron worker exercised his skill. In Europe other details of door furniture, such as bolts, locks, handles, escutcheons and knockers, all were influenced by the craze for over-decoration which spread during the fifteenth and sixteenth centuries, but the hinges remained purely utilitarian and severe. In fact, during later years the hinge was very often concealed by being affixed to the edge of the door instead of upon the face, as had been the custom up to the sixteenth century.

We find, even at the present day, that the constructional arrangement of the hinge has changed very little since the time of the Romans. As with tools and simple appliances, the early craftsman invariably discovered the best and easiest way to achieve his purpose, and his successor is seldom if ever able to improve upon his work, although perhaps his product is more varied and adaptable. In the construction of a hinge, the primary need is a metal socket or loop that will turn easily on a hook or staple, which is let into the wall. At the same time there must be a means of attaching this socket strongly to the door in order that continued use will not loosen it from its fastenings. This strength was obtained by welding straps



PENNSYLVANIA GERMAN HINGES, "Double Dragon Type," Lancaster County, 1710.



GERMAN HINGES, "Dragon Type," 16th and 17th Centuries.

of iron on to the loop so as to clasp the door on both sides, the socket being in the centre of the back edge of the door. Sometimes when the hinge is to appear on one side only, the end of the strap is merely turned or rolled back, forming a socket, and thereby eliminating the necessity of welding. It was in these straps that the ironworker found scope for his invention and in the elaboration of these straps is seen the magnificent work which still lends such charm to many old doors.

It is probable that when the ironworker found that these straps not only held the hinge in place but also helped to keep the separate panels of the door together, he increased them in size and extended branches which spread all over the door, thereby very materially assisting in the constructional strength of the door and also increasing the decorative value of the hinge work.

In order to learn something of what the German immigrants knew about the production of ironwork, and particularly the making of hinges, one should study the book "Decorative Ironwork" by Charles F. Ffoulkes, in which he illustrates and describes in excellent detail some of the many fine doors, gateways, grills, door furniture and other ironwork wrought by the early German masters.

In Europe during the twelfth century, traveling was difficult and often dangerous, and the apprentice instead of visiting other countries, as was the custom from the late fifteenth century on, was compelled to work out his own salvation at home. He first studied the particular needs of his patron and afterwards beautified his work with ornamentation, wherever the practical requirements permitted. This of necessity resulted in a good deal of experimental work.

German ironwork during the fourteenth century took its place as one of the notable crafts of Europe, and the hinge was by no means unimportant in this achievement. The work of this period shows that many of the craftsmen had passed the experimental stage. The hinge of the sixteenth century is small and less impressive than that which appeared earlier; but it was still recognized, to a greater degree in Germany than in England and France, as a field for the inventive skill of the craftsman. During this period it is noticeable that the work of the blacksmith has changed and that he has given place to another craftsman; the saw, the chisel and the file are used, and the products show a finish which, although striking and compelling admiration, lacks the virile and spontaneous work of the earlier craftsman, when the iron was forged rapidly into scrolls and whorls, each bearing the impression of his personality, skill and inventive genius. This later work exhibited a great deal of fretting, and during the sixteenth and early seventeenth centuries much elaborate decoration was lavished on strap- and butt-hinges, examples of which are to be found all over Germany. Since these types of hinges appear to have been

favorites and used a great deal in all parts of the country during this period, it is not surprising that the first hinges made by the early Pennsylvania Germans followed very closely the styles which were in daily use throughout Germany. The hinges recently acquired by the Museum and some examples of German hinges are illustrated in order to show their close relationship.

Further valuable and interesting information about the early Pennsylvania German ironworkers may be found in the book published by the Pennsylvania Society of Colonial Dames of America on "Forges and Furnaces in the Province of Pennsylvania."

F. C. K.

Bibliography

Decorative Ironwork, by Charles F. Ffoulkes.

Pennsylvania German Pottery, by Dr. Edwin Atlee Barber.

Forges and Furnaces in the Province of Pennsylvania, by Pennsylvania Society of Colonial Dames of America.

A Plea for the Colonial Style in Modern House Decorations and Furnishings

IT is part of the price we pay for modern progress that we cannot be simple and quaint and primitive except by effort and imitation. We are too knowing, too self-conscious, too sophisticated to adopt in good faith the method of an earlier age. All that is outward in that method can be reproduced without difficulty, but the spirit is gone.

This is the chief reason for the failure of the attempt to adapt the styles of past periods to our modern houses.

Style has always been the result of a spontaneous growth springing out of the needs and the limitations of the time which forms it. Fashion and caprice no doubt have a definite bearing upon style but they must not be confused with the thing itself.

The hope for the modern home in America is the adoption of a good and individual style suited to our needs and our limitations, a style based upon democratic ideals with as much of simplicity as our affluence will permit, a style based upon principles of good taste and common sense. Our people must be brought to know that the slavish copying of the myriad styles of the past does not necessarily produce good things; it is infinitely better that the average home be an expression of the personality of the individual occupying it even though the taste be not perfect.

Domestic architecture in America begins with the Colonial Style which was derived directly from classic models; the Colonial, thus,

is a phase of the Renaissance, which period still survives. It was saved from over-elaboration by the isolation of the country in its earlier days. Models of furniture and woodwork had to be imported from the mother country and duplicated by hand. The carpenter and cabinetmaker of that period had to make their own tools with which to shape the mouldings and other details necessary to reproduce these models. This led to more or less simplification which proved a benefit rather than a drawback, and produced that variation from the original models which makes the style distinctly American.

Many ingenious details were invented as substitutes for those in the original when the producer had not sufficient skill to reproduce the original exactly. This same ingenuity is noticeable in the work of the early Renaissance artists and architects in Italy, who frequently used classic models in a way quite new and original, producing a naive and charming effect.

Most of the important furniture of this period was imported directly from Europe, and is in the style of the prevailing cabinet-makers of the time, such as Chippendale, Sheraton and Hepplewhite.

This American Colonial art improved in the two centuries during which it prevailed, until the beginning of the nineteenth century, when it gave place to a rather coarser style called the Neo-Grec which soon became very popular. This style itself was not very bad; some of its features were spacious porticos of well-designed classic columns. These columns were made up of seven-eighths inch pine stock, nailed together and painted white. Other features of this style were round-headed windows, green blinds and small red chimneys. Although this style made a pleasing appearance, it was an architectural absurdity, especially the immense hollow columns.

This period was followed by a peculiar wave of architectural folly which brought with it a style dubbed "Carpenter Gothic." This "Carpenter Gothic" soon took the country by storm and the effect on architecture and decoration was appalling. The houses of this period were a mass of gables, parapets, buttresses, pinnacles, and full of nonsensical detail. To add to the degradation, these creations were always painted gray and sanded to simulate stone. The invention of the jig saw contributed to further embellishments of a character known as gingerbread. Apparently the people were satisfied with this style or else they knew no better, for it lasted for many years.

The Centennial Exhibition in Philadelphia was the turning point from this period of architectural silliness. The people saw by comparison how poor their art and decoration were and started to make amends for their previous folly.

Many architectural atrocities have been perpetrated since that time. One has but to walk up Chestnut Street in Philadelphia from

Front Street to Independence Hall to see many of the monstrosities of this period in the shape of bank and office buildings.

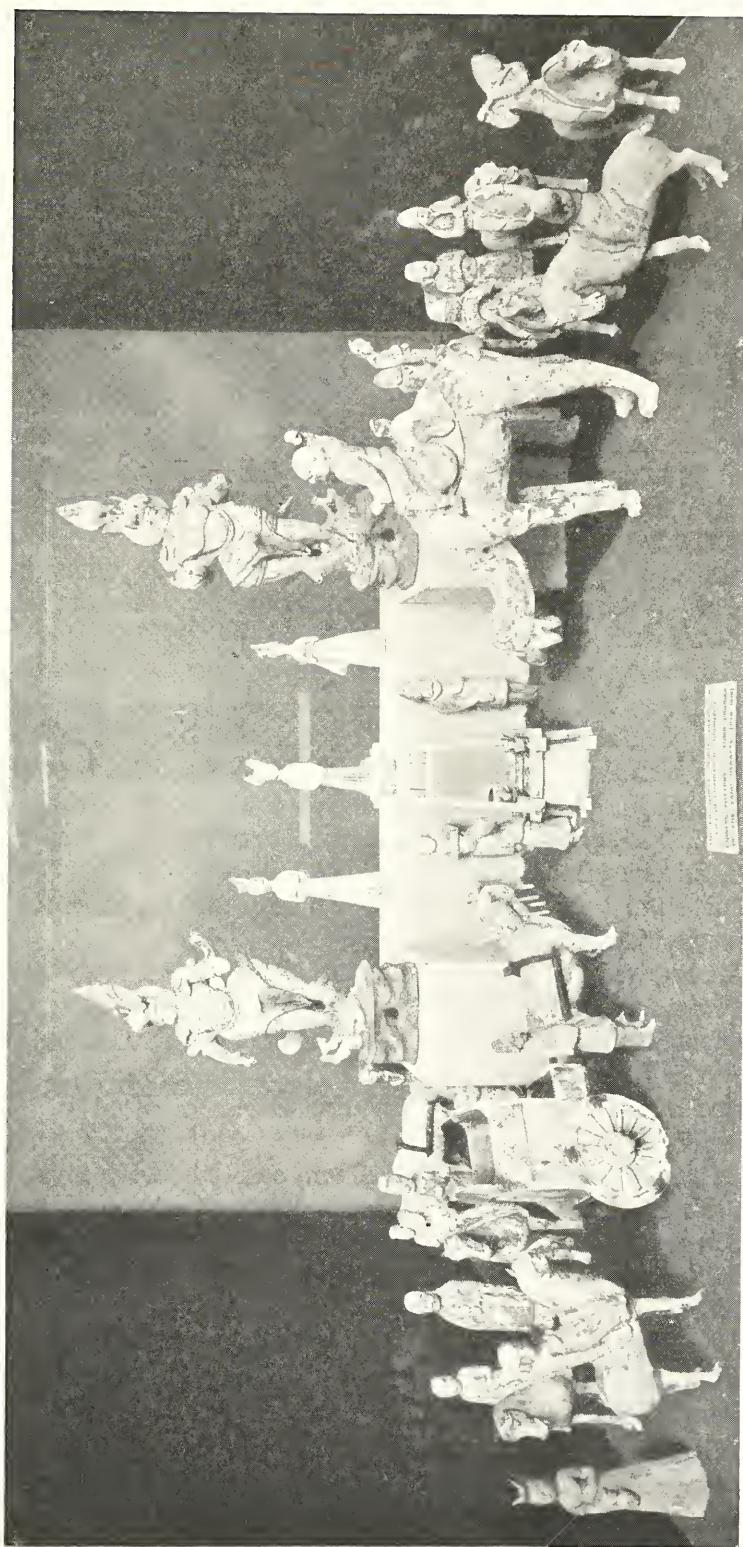
About the year 1890, a decided improvement set in. A new and beautiful Classic style was introduced. The Colonial style was revived into a thing of exquisite beauty and delicacy. Many beautiful and tasteful houses have been built and furnished all over our prosperous country. Cities teem with them and they may be seen in every suburb and village.

Our people have awakened to an appreciation of the beauty in the old houses of good design, and have saved from destruction many a gem and carefully restored it to beauty and usefulness. Old furniture of the right sort has been routed out from garrets and cellars and other less respectable places and restored to its proper place in the hearts and homes of the people—not always to those of its previous owners.

At present there is a healthy spirit of inquiry into the principles of artistic expression on the part of the enlightened public which promises a vast improvement in public taste in the very near future. Many books have been written treating the subjects of house decoration and furniture, thousands of helpful articles have appeared in the magazines and newspapers, all of which contribute to the education of the people who are eager to know. Hundreds of students have specialized on the subject of Interior Decoration in our schools of art. They have been going out for the past twenty-five years from the Pennsylvania Museum and School of Industrial Art to all parts of the country sowing seeds of better taste.

A notable movement is under way in Philadelphia at the present time, namely, the redemption and rehabilitation of numbers of small houses on the back streets of the congested parts of the city. These houses are mainly Colonial in style and are being transformed into charming homes, apartments and clubs at comparatively small outlay. This movement is destined to save from destruction or oblivion many historic localities in the city. Much credit is due to those discerning architects and artists who initiated this thing. The Philadelphia Sketch Club was a pioneer in this matter, having purchased houses in S. Camac Street in 1905, in the row which has since become famous for its clubs.

J. F. C.



CHINESE POTTERY TOMB FIGURES OF THE T'ANG DYNASTY (618-906).
An interesting and entertaining group from the Crofts Collection.

The Allurements of a Museum

HAPPILY no one thinks nowadays of a museum as a mere repository for antiques; a lugubrious place, fit only for fossils, living as well as dead. Nor does one look upon it merely as a high brow place, suited to the tastes of the super-civilized. The museum is being thought of more and more as a pleasant place to come to on an idle day; and that is quite the proper attitude. We, who work in these places, like the idle mood. We frankly encourage the habit of sauntering, relaxing, meditating, or doing whatever idling implies.

Sometimes we forget what we are,—that our building is a temple dedicated to the Muses, and that we ourselves are the High Priests. It is our duty to entice, allure. Our building should be the abode of delight, reposeful as an Arcadian grove, full of enchantment and curious mystery.

It is no temple unless reposeful; and yet, how many make it otherwise? Most people think they have to go the rounds in one visit, to get every thrill at once.

I remember, when I was copying in the Louvre, the throngs of people that drifted past me daily—a ceaseless motion, like waves on the shore. One time, a group of Americans, led by a fat middle-aged lady, with a husband and three children trailing behind, stopped to watch me work.

“Well, Lucille,” said the poor man, “I’m not going a step further. I’ve walked miles in this place already.”

“But, I am,” replied his wife. “There is still an hour, and I can get through before it closes.”

Sometimes we think people ought to be watched to see they don’t get too much for nothing. It would, in truth, be far better if they idled more. Robert Louis Stevenson, in his delightful essay on “An Apology for Idlers,” explains what I mean in some such fashion as this (And here I must make an apology to him):

Mr. Worldly Wiseman, having heard in the Market Place that works of art were becoming the fashion, comes into the museum one day, to get some facts on the subject. While there, he sees a youth sitting on a bench. He passes him by, and after an hour, as he is about to go out, finds the youth still sitting on the bench. He thus accosts him:

“How now, young fellow, what dost thou here sitting still one livelong hour?”

“Truly, Sir, I take mine ease.”

“Indeed! For a youth of thy years, and strength, at this time of day, it would better behoove thee, if thou be an apprentice, to get to thy master; or if thou be a student, to get to thy work.”

"What thou sayest is truth. But thou art blind in thy old age, for I am with them both."

"With thy master, quotha! And what craft dost thou learn, by your leave, Painting?"

"No, surely not."

"Or what study dost thou pursue? History, perchance?"

"Nor that."

"Why, then, what is it that thou pretendest to learn?"

"Indeed, Sir, Living, nothing more nor less, and I pray you, begone, Sir, for you have interrupted a most interesting conversation between Titian and myself."

Hereupon, Mr. Worldly Wiseman was much wroth, and shaking his cane with a very threatening countenance, broke forth:

"A plague on thee; I would have all such rogues scourged by the hangman."

And so he went his way, ruffling out his cravat, with a crackle of starch, like a turkey when it spreads its feathers.

In a museum, one has plenty of good company. It should be an entertaining place—an uplifting place. You, who want to rise in life, here is true aristocracy for you. In the presence of the old masters, you can feel like the nobles of old—like Lorenzo the Magnificent, if you wish, who liked nothing better than the companionship of artists. Titian, Velasquez, and Van Dyke, and many others, were the companions of kings; and here they can be your companions, too, if you will give them time. You can learn what has always been best in life, here in the museum. You can ennoble yourself in a way no star, no badge can do.

There is no one to restrict you. Perhaps you are reserved, timid in the presence of such company; or what is better, inquisitive. Then you can have a cicerone. He is to be had for the asking. For remember, art is, in a sense, like religion, a mystery. A priest is oftentimes needed. Ruskin said, in his essay on "The Mystery of Life," "Art must not be talked about." He meant, I believe, that art, like life, cannot be explained. The best guides, the true teachers, do not talk all the time; they start discussion, like Cicero, awaken interest, stir up the imagination, and plant seeds where no seeds grew before. Mysteries are always alluring, but always in so far as they are never solved.

Perhaps, in coming to the museum, you do not wish to be instructed, but merely entertained (let us hope in a profitable way). You can here. These prized possessions of our ancestors, are they not entertaining? Their costumes, snuff boxes, silver and furniture, they have many ways of entertaining you. They can tell you of human life in bygone days, fleeting vanities, pomps of a day, innocent

prides, curious pleasures, and strange beliefs. They can make you think with Shakespeare:

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more.

or:

"The web of our life is of a mingled yarn, good and ill together."

But now we touch upon philosophy,—and perhaps you are not given to philosophize. You may be tired, and seek release from thought. If so, you are not alone. Not long ago, the *New York Times* sought a census of opinion, among the playwrights and producers, as to what the public truly wanted in their plays. While the jury disagreed, it was evident that most believed the public sought release. It sought release from their disappointed lives,—to lose themselves for a while in something very different, in a world they sometimes dreamed about. As David W. Griffith put it, "People want to have their dreams visualized." Sir Harry Lauder said, "They like old memories." Dreams and memories. Perhaps the memory of a dream? Strange, isn't it, that these practical and successful men should say it? But these are the things that endure. There is no present, after all, for the moment history ends, the future begins.

The museum is like the stage or screen, for here old memories are made real, and dreams are visualized. That's why men and women come to stand before the Enthroned Madonna. It recalls one's own precious thoughts of childhood, and of parenthood, the greatest emotions of human life, but glorified as in a dream—

"The substance of things hoped for, the evidence of things not seen."

A. E. B.

Notes

Exhibition of Textiles. In March at the Museum there will be an exhibition of embroideries, velvets, damasks, satins, and other silk fabrics, mostly European, of the fifteenth to eighteenth centuries, and also of the traveling collection of textile designs and fabrics, arranged by the American Federation of Arts for exhibition in America. The date of the opening will be announced later.

Exhibition of Prints. Since the opening of the exhibition of sixty prints by contemporary Dutch artists, on January 12th, thirty-one have been sold, four of which have been presented to the Museum, three by Mr. W. S. Pilling, and one by Mr. Roland L. Taylor.

Museum Library. The reference library of the Museum contains books and periodicals on art and all subjects pertaining to art, which are at the free disposal of the public for consultation. The Librarian will be glad to give any assistance desired. Open from 9.30 A. M. to 4.00 P. M., Saturdays 9.30 A. M. to 12.30 P. M.; closed Sundays, Mondays and holidays.

American Glassware. A reprint of "American Glassware Old and New" by Edwin Atlee Barber, A.M., Ph.D., is now on sale at the Museum. Price \$5.00.

Talks on Paintings. Dr. A. E. Bye will give talks on painting in the Picture Galleries every Tuesday afternoon at 3.00 o'clock.

Cover Illustration. The cover illustration is the lid of a Conestoga wagon box made in Lancaster County, 1710.

Docent Service. The Docent will conduct visitors around the Museum and explain the collections free of charge on Thursday and Saturday afternoons from 2 to 4 o'clock.

Museum Bulletin. Some members have kindly responded to the request for back numbers of the BULLETIN, but copies are still needed and the Librarian would be grateful to any member who would forward to the Museum copies of the BULLETINS listed below:

List of Bulletins Required

January, 1903, to July, 1905, inclusive.

February, 1921. October, 1921.

October, 1915. September, 1923.

February, 1924.

Accessions and Loans

CLASS	OBJECT	SOURCE
ARMS AND ARMOUR	Four swords, European, 16th to 18th centuries.	Lent by Robert Fouchée.
CERAMICS	Porcelain dish, Belleek ware, Irish, 19th century.	Given by Joseph G. Lester.
	Porcelain dish, "Lowestoft," Chinese, 1786.	Given by Richard W. Lehne.
	Porcelain bowl and two toilet sets, Canton ware, Chinese, about 1820.	Given by Mrs. W. Logan MacCoy.
	Three porcelain plates and one cup, "Lowestoft," Chinese, early 19th century.	Given by Mrs. W. Logan MacCoy.
	Two pottery spoons, Chien ware, Sung Dynasty (960-1279 A. D.).	Given by Horace H. F. Jayne.
	Pair of porcelain vases with bronze mounts, Berlin, 19th century.	Given by Mrs. M. McK. Allen.
	Porcelain cup and saucer, by Flight, Barr and Barr, Worcester, England, about 1850.	Given by Miss Jeanned'Estimaufville.
	Pottery cake dish, Pennsylvania German, early 19th century.	Given by Mrs. Annie Hayes.
	Two porcelain plates, Berlin, 19th century.	Given by Walter Wood.
	Pottery pie dish, with inscription, Pennsylvania German, dated 1796.	By purchase, Baugh Barber Fund.
	Porcelain Dish, Meissen, Dresden, 19th century.	Lent by Robert Fouchée.
	Four Maiolica drug jars, Italian, 17th century.	Lent by Robert Fouchée.
	Maiolica plate, Italian, 17th century.	Lent by Robert Fouchée.
	Three Jasper ware jardinières, Wedgwood, 1774-1787.	Lent by Roland L. Taylor.
	Hundred and twenty-two Jasper ware medallions, Wedgwood, 1774-1787.	Lent by Roland L. Taylor.

CLASS	OBJECT	SOURCE
ENGRAVINGS	"Marriage of St. Catherine," by Cornelius Bloemaert, Dutch, 17th century.	Given by Mrs. Hampton L. Carson.
	"Croesus and Callirhoe," French, 18th century.	Lent by Robert Fouchée.
	"Queen Esther and Ahasuerus," French, late 17th century.	Lent by Robert Fouchée.
FURNITURE	Oak and walnut saw-buck table, Pennsylvania German, about 1750.	Given by J. Stoddell Stokes.
	Walnut table, Pennsylvania German, early 18th century.	Given by J. Stoddell Stokes.
	Maple chair, Philadelphia, about 1709.	By purchase, Temple Fund.
	Chest of drawers with Savery label, American, 18th century.	Lent by C. G. Rupert.
	Side chair, Pre-Chippendale style, American, about 1750.	Lent by C. G. Rupert.
	Carved wood bracket with cherub head, Spanish, 17th century.	Lent by Robert Fouchée.
LACE	Border of Point d'Alençon, French.	Given by Mrs. William T. Carter.
	Border of Point de Gaze, Brussels.	Given by Mrs. William T. Carter.
	Border of Point de Venise, Italian, 16th century.	Lent by Mrs. Walter B. Saunders.
	Fan of Point de Gaze, Brussels, 19th century.	Lent by Mrs. Walter B. Saunders.
METAL WORK	Brass seal top spoon, English, 16th century.	Given by Willoughby Farr.
	Three pairs of Pennsylvania German iron hinges, Lancaster County, 1710.	By purchase, Temple Fund.
	Set of three Pennsylvania German iron hinges from a Conestoga wagon box, Lancaster County, 1710.	By purchase, Temple Fund.
	Early Pennsylvania German iron axe rack, Lancaster County.	By purchase, Temple Fund.
MISCELLANEOUS	Brass cistern, Flemish, early 18th century.	Lent by Robert Fouchée.
	Two brass plaques, Flemish, early 18th century.	Lent by Robert Fouchée.
	Eight dolls.	Given by Mrs. W. Logan MacCoy.
	Doll's leather trunk studded with brass nails, about 1800.	Given by Mrs. W. Logan MacCoy.
	Doll's maple stool, painted decoration.	Given by Mrs. W. Logan MacCoy.
	Doll's wardrobe.	Given by Mrs. W. Logan MacCoy.
	Set of toy dishes and ornaments, American, 19th century.	Given by Mrs. W. Logan MacCoy.
	Gold watch key, English, 18th century.	Given by Capt. Robert W. A. Brewer.
	Set of toy bedroom furniture, American, about 1850.	Given by Mrs. W. F. Sutton.
	Doll, American, about 1850.	Given by Miss May Harris.
	Playbill of Ford's Theatre for the performance on the night when President Lincoln was assassinated.	Given by James W. T. Scott.
	Thirty-nine pieces of fractional currency, American, 1863.	Given by James W. T. Scott.
	Set of painted toy furniture, Philadelphia, 1731.	Given by Mrs. William Doughten.
	Twenty-five rubbings from stone tablets and sculptures, T'ang to Ching Dynasties, mostly from the Pei Lin, Sianfu, Shensi Province, China.	Given by Horace H. F. Jayne.
	Carved wood mantel, from 237 South Third Street, American, about 1810.	Given by the Catawissa Railroad Company, through Mr. George McCall.
	Two carved wood overdoors from 237 South Third Street, decorated by R. Welford, American, about 1810.	Given by the Catawissa Railroad Company, through Mr. George McCall.
	Clock with bronze mounts, French, late 18th century.	Lent by Robert Fouchée.
	Carved wooden casket, Italian, 19th century.	Lent by Robert Fouchée.
	Carved ivory casket, Italian, 16th century.	Lent by Robert Fouchée.

CLASS	OBJECT	SOURCE
PAINTINGS	Eleven Kakemonos, Japanese, 19th century.	Given by Mrs. W. Logan MacCoy.
	"Christ Preaching," Italian School, 16th century.	Given by Mrs. Sidney Mason.
	Reproduction of painting, "Admonitions of the Instructress in the Palace," by Ku K'ai-chih, Chinese, 4th century A. D.	Lent by the Fogg Art Museum of Harvard University.
	Portrait of Mrs. Bright, by Lydia Field Emmett, American, contemporary.	Lent by Miss Anne Bright.
	Triptych, Italian, 15th century.	Lent by Mrs. Frank T. Patterson.
	Female Saint, Italian, 15th century style.	Lent by Mrs. Frank T. Patterson.
	Portrait of Mrs. Magruder, by Sully, 19th century.	Lent by F. W. Craighead.
	Portrait of Mrs. Johnston by an unknown artist.	Lent by F. W. Craighead.
	Iron head of Kwan Yin, Chinese, Southern Sung Dynasty (?).	Given by Horace H. F. Jayne.
	Stone head of Buddha, Chinese, late Six Dynasties (6th or 7th century A. D.).	Given by the Fogg Art Museum of Harvard University.
SCULPTURE	Carved wood figure of Madonna and Child, Italian, 17th century.	Lent by Robert Fouchée.
	Polychrome carved wood head of San Juan de Dios, Spanish, 17th century.	Lent by Robert Fouchée.
	Gilded carved wood head of a saint, reliquary, Italian, 18th century.	Lent by Robert Fouchée.
	Wooden statue of Bodhisattva, Cambodian.	Lent by Charles H. Ludington.
	Stone head of Buddha, Cambodian.	Lent by Charles H. Ludington.
	Bronze statue of Parvati, South Indian, 15th-18th century.	Lent by Charles H. Ludington.
	Half length wooden statue of Kwan Yin, heroic size, Chinese, T'ang Dynasty.	Lent by the Fogg Art Museum of Harvard University.
	Tankard, by Philip Syng II, Philadelphia, about 1750.	Given by Roland L. Taylor.
	Porringer, by John de Nise, Philadelphia, working 1698.	By purchase, Darley Fund and Special Fund.
	Sugar tongs, by McFee and Reeder, Philadelphia, Dir. 1793-6.	By purchase, Darley Fund and Special Fund.
SILVER	Japanese porcelain bowl with silver mounts, by Amory, probably New England, 1750-1775.	By purchase, Ozeas, Keehmle, Ramborger Fund.
	Bowl, by Thomas Whiphham and Charles Wright, London, 1758.	By purchase, Harrison, Blanchard Fund.
	Porringer, by Philip Syng II, Philadelphia, 18th century.	Lent by Mrs. W. Logan MacCoy.
	Sugar box, by Nathaniel Richardson, Philadelphia, Dir. 1785-1791.	Lent by Miss Frances Richardson.
	Chatelaine hook with chain, by Joseph Richardson, Philadelphia, Adv. 1736-1771.	Lent by Miss Frances Richardson.
	Chatelaine hook, dated 1780, by Joseph Richardson II.	Lent by Miss Frances Richardson.
	Cream pitcher, sugar tongs, tea spoon and urn, by John McMullin, Philadelphia, 1765-1843. Also original bill for this silver, dated Dec. 11, 1802.	Lent by Mrs. Robert Clark.
	Lunette from a church in Brittany, about 1300.	Lent by Poyntell C. Staley.
	Fifteen pieces of silk, European, 17th to 19th centuries.	Given by Daniel H. Farr.
	Pair of linen stockings, American, early 19th century, and two hand woven linen towels, American, about 1816.	Given by Miss E. Rhodes.
STAINED GLASS	Needlework chair covering, from Graeme Park, American, 1797.	Given by Mrs. Jones Wister and Temple Fund.
	Silk waistcoat, chinoiserie design, French, 18th century.	Given by Mrs. Zelia Nuttall.

CLASS	OBJECT	SOURCE
TEXTILES	Seventeen tapestry fragments, French, Flemish and Italian, 16th to 19th centuries.	Given by Mrs. Charles M. Foulke.
	A fragment of Savonnerie rug, Paris, 19th century.	Given by Mrs. Charles M. Foulke.
	Printed cotton panel, with por- traits of American presi- dents. English (?) about 1830.	By purchase, Darley Fund.
	Collection of swatches, mostly European, 15th to 19th cen- turies.	By purchase, Keehmle Fund and Membership Fund.
	Cotton bed spread, embroid- ered with silk, English, 18th century.	By purchase, Offertory Fund.

New Members

Since the report published in the January, 1925, BULLETIN, the following sixty-three members were elected in their respective classes:

Fellow for Life

Taylor, Roland L.

Life Membership

MacNeill, William

Sustaining Membership

Fairmount Park Art Association Gillingham, Harrold E.
Miller, Theodore F.

Contributing Membership

The Art Alliance Elmwood Mills Company Read, Helen P.
Childs, W. H. H. Ionic Mills Taylor Brothers
Ederer, Clarence L. Prevost, Gustave Weimar Brothers

Annual Members

Beach, G. F.	French, Charles C.	Schwartz, Samuel
Birdsell, R. W., Jr.	Fulmor, Miss Estelle	Sheerr & Sons, Philip L.
Boylan, F. T.	Fulmor, Mrs. Mary T.	Smith, Charles H.
Caber, Wm. J.	Herman, Dr. Marguerite Bailey	Smith, Haseltine
Carroll, C. W.	Landell, Mrs. Coates E.	Springer, Edward K.
Clemence, Victor B.	Levy, Albert	Starr, Theo. D.
Clothier, Mrs. Walter	Mills, Dr. Chas. K.	Steinman, Walter J.
Clymer, Edward T.	Mudge, Rev. Lewis Seymour	Thoma, Dr. Robert
Connor, Hamilton C.	Murphy, J. Raymond	Walker, J. W.
Cook, Mrs. Lewis S.	Nickles, Theodore E.	Wallgren, Abian A.
Cooper, Rev. H. H.	Raditz, Lazar	Warden, Clarence A.
Corcoran, Miss Alice M.	Reger, Horace H.	Watkins, Wilfrid J.
Davis, Edward	Richter, Chas. J.	Watson, Geo. K.
Dougherty, Thos. Harvey	Ross, Adam A.	Willing, J. Kent
Doyle, Thos. J.	Rumpp, H. C.	Winsor, J. D., Jr.
Duff, Philip J.	Ryan, Michael J.	
Duffield, L. R.	Sampson, Mrs. F. R.	

Donations

Clayton, Dr. Robert Watson, Jas. N.

Increase in Life Membership Fee

Keen, Edwin F.

Transfer from Annual to Contributing Membership

Winsor, James D.

Membership

Benefactors in Perpetuity, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons in Perpetuity, who contribute or bequeath \$5,000 to the Corporation.

Fellows for Life, who contribute \$1,000 at one time.

Life Members, who contribute \$300 at one time.

Fellows, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Fellows or Sustaining Members whose contributions aggregate \$1,000 may be elected Fellows for Life.

Benefactors, Patrons, Fellows for Life and Life Members shall not be liable to annual dues.

Privileges

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries.

Admission to the following Illustrated Lectures:

Thirty Lectures on THE EVOLUTION OF ORNAMENTAL MOTIVES, given by Huger Elliott, Principal of the School, on Tuesdays at 11 A. M., beginning September 30th.

Twenty-six Lectures on THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATORS, given by J. Frank Copeland, on Thursdays at 9 A. M., beginning October 2nd.

Twenty-four Lectures on FURNITURE: ITS HISTORIC DEVELOPMENT, given by Edward Warwick, on Wednesday mornings at 11 o'clock and Wednesday evenings at 7.30 o'clock, beginning October 1st.

Thirty Lectures on ARTISTIC EXPRESSION, given by Huger Elliott, Principal of the School, on Thursdays at 9 A. M., beginning September 25th.

Thirty Lectures on HISTORY OF COSTUME AND ARMOUR, given by Edward Warwick, on Mondays at 11 A. M., beginning September 22nd.

Also a copy of each of the following publications:

Illustrated Monthly BULLETIN of the Museum.

Annual Report of the Corporation.

Annual Circulars of the School.

Art Handbooks and Art Primers, issued from time to time by the Museum.

(A printed list of publications will be mailed to any member on application.)

A list of members is published each year in the Annual Report. All persons who are in sympathy with the work of the institution will be cordially welcomed as members.

Applications for membership, and remittances should be sent to the Secretary, Charles H. Winslow, at the School, Broad and Pine Streets, Philadelphia, Pa.

CHANGE OF ADDRESS: IN ORDER TO FACILITATE THE PROMPT DELIVERY OF MAIL, THE CORPORATION MEMBERS ARE EARNESTLY REQUESTED TO SEND NOTIFICATION OF ANY CHANGE OF ADDRESS TO THE SECRETARY.

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